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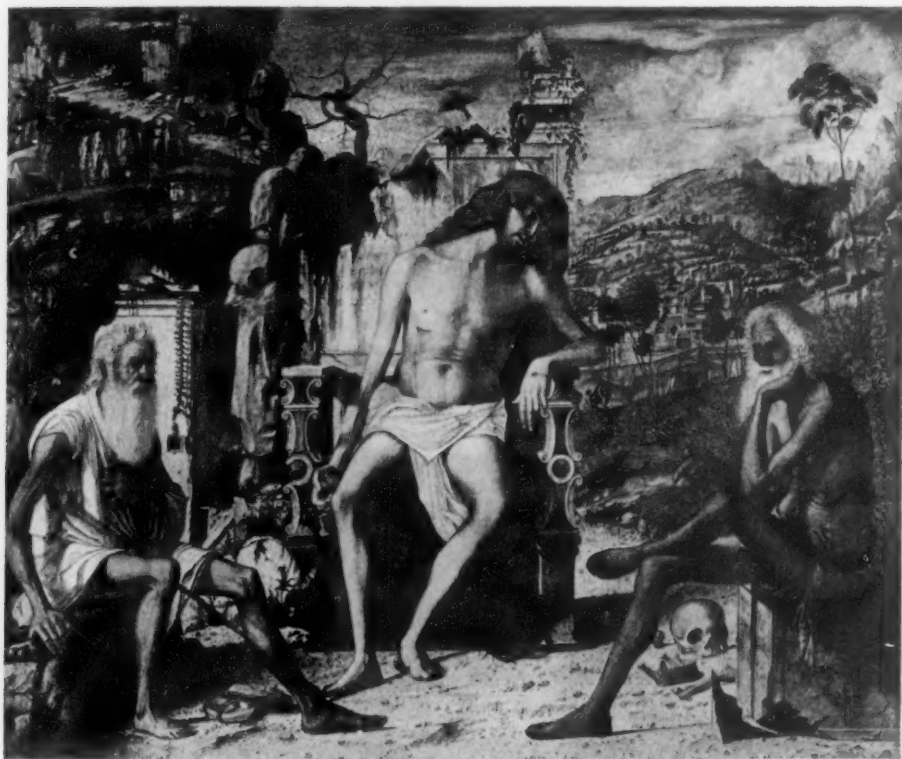
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BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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THE MEDITATION ON THE PASSION
BY CARPACCIO

RECEPTION TO MEMBERS

On Monday evening, November sixth, a reception will be tendered by the Trustees to the members of the Museum and their friends on the occasion of the opening of the Egyptian collection and the exhibition of colonial silver and portraits.

Cards of invitation will be issued during the coming month.

DEPARTMENT OF EGYPTIAN ART

The work of the rearrangement and installation of the Egyptian collection in the series of ten rooms in the new Fifth Avenue wing, which has been in progress for the past two years, is now reaching completion and the department will be opened on November 6th.

EXHIBITION OF EARLY AMERICAN PORTRAITS

ARRANGEMENTS for the loan exhibition of portraits by early American painters which will be held conjointly with the exhibition of colonial silver in the loan exhibition gallery in Wing E from November 6th to December 31st are now about completed. The period of the silver and of the portraits will be about the same—namely, the eighteenth century; the paintings, however, will be strictly confined to the pre-revolutionary time. An effort has been made to secure such of these early portraits as have not been frequently exhibited, particularly those owned in New York City and its vicinity.

The names of many of the "limners" of the period have come down to us, but often no examples of their work and few or no details of their lives. Copley, by far the most talented, is the best known, and several books have been written dealing with his life and works. The exhibition will include about sixteen examples by this painter, belonging to various periods of his career from his early essays to the time of

his departure for England in 1774. Both because his style changed completely after his arrival in England and because his English work has no reference to America, none of his portraits done after 1774 will be shown. There will be a portrait of Cotton Mather, presumably by Pelham the engraver, the father-in-law and first teacher of Copley; and Blackburn, by whom he was influenced in his early work, will be represented by some half dozen canvases. There will also be several by Smibert, who is historically one of the most interesting. Of the rare Long Island painter, Feke, there will be at least one example.

The catalogue will contain a short historical account of these and other less prominent early portrait painters, who tried to satisfy the desire of the colonists to hand down their likenesses to posterity.

B. B.

LECTURES

Owing to unforeseen circumstances, it has been found necessary to defer for the present the course of lectures on Egyptian Art which, as announced in the July BULLETIN, were to be given by Mr. Lythgoe in connection with the opening of the new Egyptian galleries of the Museum.

THE CITY'S BUDGET EXHIBITION

In the Budget Exhibit, the Museum is now showing the additions made by the City to the Building, which now covers 119,000 square feet; the amounts received from the City; the amounts raised from other sources, which annually more than equal the City's appropriation; and the remarkable increase in the extent and value of the collections, the sum spent in 1910 for works of art being \$507,036.96. By means of charts and plans the Museum undertakes to show the importance of its place in the life of this City and the City's compensation for its investment past, present, and prospective.



THREE MIRACLES OF SAINT ZENOBIUS
BY BOTTICELLI

THREE MIRACLES OF SAINT ZENOBIUS

BY BOTTICELLI

THIS important work was bought by the Museum at the Sale of the Abdy Collection, which took place in London on May 5, 1911.

Owing to the fact that the Abdy pictures had been in storage for the greater part of the last twenty years, and had been very rarely seen by outsiders, this painting, until the exhibition preceding the sale, was unknown to the prominent authorities on the work of Botticelli and does not appear in any of the lists of his pictures.

The painting is in tempera on a poplar panel $26\frac{1}{2} \times 59$ inches. It is one of a series of paintings on similar wood and of approximately the same height and slightly varying width, illustrating the life and miracles of Saint Zenobius, of which two are in the Mond Collection in London (recently bequeathed to the National Gallery), and one in the Dresden Gallery.¹ All came from the palace of the Marchesi Rondinelli in Florence, out of which the Mond panels

were bought directly several years ago. The family had disposed of the other two of the series previously, the Dresden picture having been formerly in the Metzger Collection in Florence, then in the Von Quandt Collection in Dresden, at the sale of which collection in 1868 it was purchased for the Dresden Gallery. Our panel was bought by Sir William Neville Abdy from an antiquary in Milan about forty years ago.

The purpose of these panels was probably for the decoration of furniture. Dr. J. P. Richter, in his complete and authoritative catalogue of the Mond Collection, in commenting on the two of the series which form part of that collection, says, "Their size and character make it likely that they were designed to decorate some large piece of furniture destined to contain clerical vestments in the sacristy of some church connected with the cult of Saint Zenobius—very likely in that of the Duomo itself or perhaps in a room in the neighboring archbishop's palace." No delicacy of finish would be demanded in works of this sort, and the execution of these panels is rather hasty and but little effort has been made toward subtleties of color. But they are most admirably designed for the decorative effect for which they were intended. There is a sharp outline to all the figures and objects, and the spaces so outlined are painted

¹ The various sizes are as follows: Life of Saint Zenobius, Mond Collection, 26×58 inches; Miracles of Saint Zenobius, Mond Collection, $24\frac{3}{4} \times 54$ inches; Miracles and Death of Saint Zenobius, Dresden Gallery, $26 \times 71\frac{1}{2}$ inches.

flatly, making a mosaic of tones and colors, giving a clear, rich effect, a process not dissimilar to that used in the designing of early windows. Another peculiarity which these paintings have in common with much of the art of the time—a heritage from the Middle Ages—is that they are conceived primarily as narrative, and there is no attempt in

columns, or an altar—in the neighborhood of each group by way of label, to call attention to the fact that here was a change of scene.

Saint Zenobius, whose life and miracles are the subjects of the panels of this series, was one of the patron saints of Florence and was bishop of that city in the fourth



LIFE OF SAINT ZENOBIOUS
BY BOTTICELLI (MOND COLLECTION)



MIRACLES OF SAINT ZENOBIOUS
BY BOTTICELLI. (MOND COLLECTION)

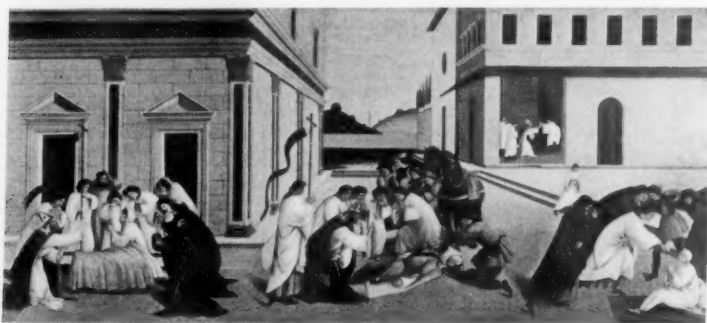
them to expose the incidents realistically in their proper surroundings, as would occur to a modern painter. Furthermore, the Gothic and early Renaissance artist, not satisfied with the portrayal of but one incident, makes the story progress in his picture and shows several of its happenings against a common background, often introducing, as in old dramas and miracle plays, a descriptive object—a curtain, or

century. A story of his life collected from ancient sources was written by Saint Antonino, himself a bishop of Florence in the fifteenth century. It was printed at Nuremberg and at Basle in 1491. Five versions of his legend, four in Italian and one in Latin, *La Vita di San Zanobi scritta da pin antiche gratte diversi autore*, etc., were printed in Florence in 1863. All of the episodes of his life and his miracles are

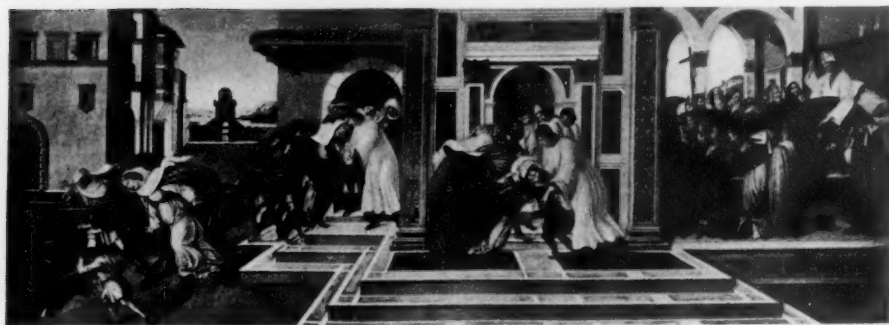
given in this book, and one of the versions reprinted in it, that by Tolosani,¹ has served for the deciphering of the stories in our picture.

In the first of the Mond panels (catalogue number XXIX) are events from the life of the saint. Beginning at the left these are his renunciation of marriage, his baptism,

the resuscitation of the son of the French lady, and the restoring of sight to the blind beggar. In the Dresden picture the death of the saint is at the right, and in the rest of the space are three incidents in the story of the bringing back to life of the child run over by an ox cart. The accident is shown at the extreme left, then the bringing of the



THREE MIRACLES OF SAINT ZENOBIUS
BY BOTTICELLI. (METROPOLITAN MUSEUM OF ART)



MIRACLES AND DEATH OF SAINT ZENOBIUS
BY BOTTICELLI. (DRESDEN GALLERY)

the baptism of his family, and his consecration as bishop. In the other panel of this collection (number XXX) three of his miracles are shown: the miracle of the curing of the young men possessed by devils,

the dead child to Saint Zenobius, and in the center of the panel, the restoring of the resuscitated child to his mother.

There are three unrelated stories portrayed in our panel, one in three scenes. Their setting is an open space in a city, with palaces to the right and left and an opening between giving a glimpse of landscape and a garden wall. The first of these stories, that at the left, shows the saint in his bish-

¹La Vita del glorioso santissimo Zenobio, composta e riformata per F. Gio. Maria Tolosani da Colle di Valdelsa cittadino Fiorentino dell'ordine dei Frati Predicatori. Written in 1487.

op's vestments, several priests, and five persons in secular dress (who here do duty for a numerous funeral company) gathered about a bier on which, in obedience to the bishop's uplifted hand, a youth wrapped round with a winding sheet raises himself. The story is told in Chapter 14 in Tolosani's life, "Of a second dead person

bring back another to life. If your charity has been so great that you have done this favor to a lady of France, a stranger and unknown, how much more should you be inclined to do it toward those who are natives of your own city. The shepherd is more concerned with his own flock than with those committed to the



A YOUTH RESTORED TO LIFE. THREE MIRACLES OF SAINT ZENOBIUS (DETAIL).
BY BOTTICELLI

brought back to life by Saint Zenobius." The saint, while on his way to a church outside Florence, was stopped in a narrow street by a funeral procession. Those who carried the body set it down at the bishop's feet and prayed him to bring back to life the dead youth they were carrying. Zenobius tried to draw back from such a task, but his petitioners insisted, saying: "He who has resuscitated one dead person can also

care of others." The saint was at last moved to content them. So he prayed, and the dead came back to life "to the joy and happiness of all those who were there, and presently the fame of this miracle was spread all over the city."

Close to this group, in the center of the picture, the saint is seen before a dead person, and again priests and acolytes are with him. Here the corpse is laid on blankets

on the ground beside a box and round about are men dressed as for a journey and two horses are with them. These indications (with the knowledge of the legend which was general at the time) have seemed sufficient without suggestion of mountain scenery to convey the purport of the story which is told by Tolosani in Chapter 18,

had fallen with his horse down a precipice and had been crushed to death. The saint comforted them, saying, "This does not happen by accident but by Will of Divine Providence to the end that may be manifested the veritableness of these sacred relics." Then Saint Zenobius knelt before the relics, kissing the box in which they were



THE RAISING OF SIMPLICIO. THREE MIRACLES OF SAINT ZENOBIOUS (DETAIL).
BY BOTTICELLI

"Of a dead man resuscitated in the heights of the Apennines." On a journey to the country for the purpose of consecrating a church Saint Zenobius fell in with messengers from Saint Ambrosius of Milan, who was sending precious relics of martyrs to Saint Zenobius by them. The messengers were weeping. On asking the cause the saint learned that one of their number, the chief of their party, one named Simplicio,

incased, and bidding all the people to pray with him "so that God might manifest the glory of His martyrs' relics, found by divine revelation to Saint Ambrosius, the Bishop of Milan, who sent them to his dearly beloved brother, the Florentine Zenobius." And when the saint had finished his prayer, Simplicio came back to life, and his body, which had been pitifully mangled, was without a bruise.

The third story told in three scenes at the right is in Chapter 26 of Tolosani's narrative, "The Illness of Saint Eugenius and the Miracle done at that Time." Saint Eugenius, a friend of Saint Ambrosius and Saint Zenobius, and a deacon in the Cathedral of Florence, when gravely ill heard that a near relative had died without receiving the sacraments of the church. The fear that the soul of his relative was in danger preyed upon his mind to such an extent that his recovery was despaired of. On being told this fact, Saint Zenobius blessed water and salt, and taking them to Saint Eugenius bade him rise from his sick bed and dress himself and go to the house where the dead was, not yet being buried, and sprinkle over the body the blessed water and then return to his bed. So Saint Eugenius dressed himself, says the story, and did as he was commanded; over the corpse he sprinkled the holy water and immediately the dead revived.

The first scene of this miracle takes place in the bedroom of Saint Eugenius. To show it, a part of the palace wall on the far side of the piazza is removed. In the room thus seen is Eugenius rising from his bed with Zenobius at the foot of the bed holding out to him the chalice of the blessed water. Acolytes are with him. Saint Eugenius wears his cassock even here, as in pictures of this sort, where the same personage occurs more than once, according to the fixed convention he must always be dressed in the same manner, a necessity for the proper understanding of the story. Saint Eugenius is also seen as, carrying the holy water, he hurries across the piazza, and once again in the group in the foreground where he pours the water over the clasped hands of the revived figure.

There is a wide difference of opinion as to the date of the Saint Zenobius series. Botticelli's work varied but little in its course, and the assignment of an exact date to his works, where there are no documents to aid, is uncertain and more difficult than in the cases of most of the masters, whose production shows distinct stages of development. Herbert Horne places these

works at the end of his career and even dates the Mond panels (which he regards as later than the Dresden picture) as late as 1505. I have not heard what date he fixes for our panel, but it could not be widely different from the time of the Mond pictures with which it shows such a similarity of workmanship and conception. Dr. Richter, on the contrary, believes the three of the series about which he writes were painted between 1470 and 1480, that is, previous to the frescoes in the Sistine Chapel, which were done in 1481-1482. He gives as his reason for this date a similarity of types and stylistic peculiarities in the two series, making allowances for the difference in importance between the two commissions. In rebuttal of Mr. Horne's theory, he points out the obvious differences in technique and point of view between the Mond panels and the latest dated painting by Botticelli, the Nativity of the National Gallery, done in 1500.

Other dates have been suggested between these two extremes. On the point I hesitate to express an opinion, but I find very little in his work before the Sistine frescoes that would parallel the vehement movement and poignant passion of these Saint Zenobius paintings. To my mind the manner is more of his riper time, and I should be inclined to place them somewhere in the neighborhood of the Calumny of the Uffizi, which is generally considered to have been painted between 1490 and 1495. I find in our picture an echo of the tense and energetic line, of the clear, clean color, and above all, of the feverish intensity of that masterpiece.

But the question of date is chiefly of interest to special students and may be left to them for decision. The main concern is that our Museum has been able at this late day to secure for itself one of the rare examples of this important and very significant master; for, more than any other, Botticelli is the essence of the Early Renaissance, and his work is charged with all the anticipation and assurance and individualism of that time.

B. B.

THE MEDITATION ON THE PASSION

BY CARPACCIO

BY pretty general consent, the most noteworthy picture of the collection of Sir William Neville Abdy, sold in London last May (from which comes the newly acquired Botticelli, noted elsewhere in this issue of the BULLETIN), was the painting by Carpaccio, called in the catalogue a *Pietà*, but more correctly, though as yet inexact named by Sir Claude Phillips, in an article in the June number of the Burlington Magazine, the *Meditation on the Passion*. This picture the Museum has bought from Messrs. Sulley & Co., who purchased it at the sale. Without exaggeration it may be confidently said that this work, now exhibited in Gallery 30, will be considered as among the two or three most important paintings ever purchased by the Museum.

The attribution to Carpaccio may indeed at first sight be questioned, so different is it in its mystical intensity from the generally familiar productions of this delightful artist, pervaded as these are with the love of pageantry and ceremonial, or the naïve noting of circumstances of prevailing custom. But further acquaintance, the study of points of resemblance to known works, and a comparison with certain other pictures in which a devout sentiment is embodied (but in no other instance attained with such triumphant potency) will tend to establish the ascription. Similarity of details will be found in many well-authenticated pictures, in the *Holy Family at Caen*, for instance, or in the *Madonna and Saints in the Kaiser Friedrich Museum at Berlin*, in *Christ shedding His Blood into a Chalice at Vienna*, or the *St. George killing the Dragon in the Scuola degli Schiavoni at Venice*; while the *Agony in the Garden* in the same church and above all the *Burial of Christ at Berlin*, are like our picture not only morphologically but in a deeper sense—in the spirituality of the expression.

These works cited are of the artist's later life and they all show in more or less degree the influence of the styles of Mantegna and Giovanni Bellini at a period many years earlier than the time of their painting, in-

fluences that had but slight hold on his youthful production. The later paintings are archaistic. Instead of adopting the far-reaching novelties which were in those years so rapidly transforming Venetian painting into that mighty force which has left its impress on all subsequent art, a force in the creation of which he had no mean share, Carpaccio in his old age returned to an earlier fashion. The joyous art of his young manhood having gone from him, he chose these sober masters as guides on the austere and lonely ways his changing outlook forced him to take.

The arrangement of our picture is as follows: In the center, in an attitude of sleep, the dead Christ reclines on a ruined marble throne of Renaissance workmanship. His head has fallen on his shoulder; one arm rests on the side of the throne, the other hangs down stiffly with the hand crisped as though newly removed from the cross. The crown of thorns is on the ground, leaning against a stone inscribed with imitations of Hebrew letters, which fills up the space between the supports of the chair. On either side of the Christ sit two emaciated old men of extraordinary aspect, clothed in the scantiest garments, in attitudes of profound thought or intense self-questioning. They look neither at the Christ nor at each other, but each seems meditating by himself, and the subject of his meditations, as is shown by the body of the Redeemer, is the mystery of the Atonement. According to the emblems by which he is surrounded, the lion, book, beads, and crutch, the old man at the left is St. Jerome as the anchorite in the desert. He is absorbed in the solemnity of his thought. With rigid visage and hand clasping the tunic on his breast, he looks toward the beholder and seems about to rise from the boulder on which he sits. The posture is one of great energy, well in accord with the masterful character which won for this saint the lion as his symbol. The meditations of the companion who faces him are calmer. He is weighing inwardly certain points of his argument, as the explanatory gesture of his right hand, his gaze into vacancy, and his general attitude with chin resting on palm and elbow on knee

plainly point out. There is no attribute by which this figure may be definitely named and the most learned students have as yet been unable to discover his identity. The skull and bones on the ground near him in all probability refer to Golgotha. He is of the Hermit Saints—perhaps St. Anthony, whom St. Jerome visited in the desert, St. Paul the Hermit, St. Onuphrius, or any of the others who are represented as old men worn by their penance. His seat is a broken fragment of architecture, and like the throne it is engraved with imitation Hebrew characters. On its side near the ground is painted a paper on which is the false signature of "Andreas Mantinea F."¹

The setting for these imposing figures is a landscape of solemn beauty. At the left is a rocky mount, and by a road which winds up it to the confines of the frame are wild animals, a deer grazing, a leopard catching a deer, and a wolf looking into a cavern. In the meadow at the right of the picture are other creatures: a leopard following a deer where the hillside drops down to a river, a scarlet bird, and two rabbits, all perhaps to show that the communion

¹ By a strange coincidence both this false signature and this same enigmatic personage, identical in type and very similar in pose, occur in the *Burial of Christ* in Berlin, the picture to which ours bears the closest relationship.

took place in the desert. There is a city on the far side of the river at the base of a hill with cultivated fields outlined by well-kept trees; beyond are mountains lit up with late sunlight, and above is an evening sky of angry blue. The sunlight is on the figures in the foreground as well and casts long shadows on the pebble-covered ground.

It is not known as yet in what ecclesiastical writing is the passage which our picture illustrates. For we may be sure that it is a literal illustration of some abstract theme, and that each seemingly fanciful detail has an exact literary significance, either as a subject of the sacred conversation, or as an emblem or attribute of thoughts in the minds of the participants. Until such time as the exact theme may be discovered, the title given, *The Meditation on the Passion*, is close enough to the thought of the picture to serve as a suitable appellation.

It is regrettable that the *Burlington Magazine* was unable to permit the editor of the *BULLETIN* to reprint in its entirety in this issue the very able treatise on our picture by Sir Claude Phillips, as we had hoped might be possible. In it is a full discussion of the questions of attribution, comparisons, and subject, and I take pleasure in recommending it to those interested.

B. B.





PRINCIPAL ACCESSIONS

AN ALTAR RELIEF ASCRIBED TO GERARDO DI MAINARDO.— There is on exhibition in the Recent Accessions Room a large stone relief lately purchased by the Museum. This altarpiece, sculptured in low relief, painted and gilded, represents Saint Peter with Saint Paul and Saint John the Baptist, two kneeling donors, and in a medallion at the peak of the gabled frame, the Madonna and Child. Stylistic grounds would justify the ascription of this work, in which the stimulating of a harsh, acerb realism is modified by a Byzantine inheritance of sensitiveness to decorative beauty, to a Venetian master working in the last years of the fourteenth century or the beginning of the fifteenth. Fortunately, a long inscription in Italian, marked by some peculiarities of the Venetian dialect, placed on the side of the relief at the right, leaves us in no doubt as to the author and date of this sculpture.

The inscription (transcribed into modern Italian) is as follows: "Mille quattro cento otto a dì dieci d'ottobre ser Gerardo tagliapietra fece questo altare di messer Santo Pietro a reverenza di messer Santo Domenedio e di madonna Santa Maria e di tutta la corte celestiale. Amen." This may be translated: "The tenth day of October, 1408, ser Gerardo the stone carver made this sculpture for the altar of messer Saint Peter in reverence of messer Saint Lord God and of Our Lady Saint Mary and of all the Celestial Court. Amen."

This ser Gerardo tagliapietra (Girardo taipiera in the inscription) may very probably be identified with the Gerardo tagliapietra del fu Mainardo (or di Mainardo)

who is known to us in certain documents published by Paoletti.¹

Gerardo di Mainardo, we learn from the documents, lived in the contada di San Benedetto in Venice, was prominent in the Arte dei tagliapietra, worked in Venice and abroad, and died April 26, 1422, having made three wills, in the years 1405, 1411, and 1422 respectively. In the testament of 1411 he left to the church of San Benedetto in Venice the sum of six gold ducats for the repairs of the church on condition that a mass should be celebrated weekly on Fridays at the altar of Saint Peter in that church. "Item dimitto Ecclesie Sancti Benedicti ducatos sex auri pro fabrica Ecclesie, quos denarios Guardianus dicte scole Sancti Johannis dare debeat dicte Ecclesie cum condicione quod prior dicte Ecclesie celebrari faciat omni hebdomanda in die Veneris unam Missam ad altare Sancti Petri."²

Was it because a few years previous to this the sculptor had made for the altar of Saint Peter a relief in which he and his wife appear as donors that Gerardo di Mainardo provides in his will for the celebration of masses at this particular altar? As it is known that the relief came originally from a church in Venice, the presumption may not unreasonably be entertained that the "altare di messer Santo Pietro" mentioned in the inscription on the Museum's relief is one and the same with the altar of Saint Peter referred to in the testament quoted

¹ Paoletti: *L'architettura e la scultura del Rinascimento in Venezia*. Venice, 1893. (Miscellanea di documenti.)

² Paoletti (op. cit., page 94).

above. If it could be determined that this sculpture does indeed come from the church of San Benedetto, not only would the artist's identity be established beyond question, but the relief would also have the added interest of a work "documented" as well as signed and dated. J. B.

MARS AND VENUS TRAPPED BY VULCAN, BY SODOMA.—A small painting by Giovanni Antonio Bazzi, called Il Sodoma, has been recently purchased and is now on exhibition in Gallery 30. It depicts with great vivacity and charm of color the story of Mars and Venus caught in a net by Vulcan. In the composition are six or seven figures, representing besides the principal characters, Mercury, Hymen, Apollo, and others. The artist has made no effort after elaborate finish. The realization is summary in all but the figure of Vulcan, and details are only indicated. It is, in fact, a sketch, and as such its value will be generally apparent, giving as it does an idea of the more or less unpremeditated art of this great but uneven painter. B. B.

MATTEO DI GIOVANNI.—A cassone panel by Matteo di Giovanni, formerly in the Charles Butler Collection at Warren Wood, Hatfield, England, was bought last summer and is now on exhibition in Gallery 31. It gives a satisfactory idea of the work of this sort by Siennese artists of the late fifteenth century, and this is equivalent to saying that it has rare decorative beauty, though it lacks the clearness of narrative and characterization which are found in its prototypes, the Florentine cassones of a generation earlier.

According to the catalogue of the Butler Collection, the story illustrated is that of Camilla, but it is difficult to connect any of the timid, shrinking ladies of the picture with the Camilla, "hard to endure the shock of battle, who could outstrip the winds and speed her way over mid sea, upborne by the swelling flood nor dip her swift feet in the water." Nor are the incidents of the panel—at the left, some ladies suppliant before a general in his camp, in the center, the same ladies swimming across

a river, and at the right, entering a walled town—found in the story of the warrior queen of the Volscians as Virgil tells it in the *Aeneid*.

Matteo, like his fellows, was happiest in those calm figures of the Virgin and Child, attended by saints and angels, with which his name is most generally associated. To these he did not attempt to give any semblance of reality, and thus he was enabled to lavish on them his unalloyed feeling for loveliness. In story-pictures like our panel, he seems to have forced himself into the study of problems of action and substance, which were foreign to his dreamy art. But these faults are tempered by the beauty of design and the delicate sense of color which were always his; and the picture, despite these shortcomings, or it may be, perhaps somewhat on their account, has a charm peculiarly its own, which gives it a distinct place in our collection.

B. B.

THE ANNUNCIATION BY ROGER VAN DER WEYDEN, A RECENT LOAN.—Mr. J. P. Morgan has lent to the Museum the large and important picture of the Annunciation by Roger Van der Weyden, now on exhibition in Gallery 34. The painting is on a wood panel, 73¼ inches high and 45¼ inches wide. It dates from the later part of the master's life and shows his work in its best development. Formerly in the possession of Lord Ashburnham, it later formed part of the Kann Collection in Paris, where it was numbered 108 in the catalogue.

The picture follows the usual Flemish type of the subject; as is customary, the action takes place in an elaborate and richly appointed bedroom, such as was used by the wealthiest of the time, and the Virgin is represented as a great lady. She wears a crimson robe over which is gathered a voluminous mantle of deep blue, and kneels before a bench at the right on which rests her book of hours, and, as it was presumed that the event happened at evening, at the hour consecrated as the Ave Maria, she has in her hand a lighted taper.¹ She

¹ A similar indication is found in the Nativity, by Roger Van der Weyden's fellow-pupil,

is looking out of the picture and, used as she was in the legend to the ministry of angels, her face is untroubled. Only by the gesture of her right hand and in the pose of her half-turned body does she show that she is surprised and "casts in her mind what manner of salutation this might be." The angel, dressed like an acolyte in a tunic of crimson and gold brocade, partly kneels back of her. He has wings of peacock feathers and carries a wand, the attribute of heralds, which is in this case surmounted by a delicate cross with a banner hanging from it.

In the background is a bed with red coverlet and hangings, and a red cushion is on a chest under the double-arched window. Outside is a walled garden with raised flower beds and trim paths. A man with a staff (Saint Joseph?) walks toward the gate in a corner of the garden and a woman near by examines some curiously trimmed trees. The entire picture is rendered with great insistence on the smallest detail, and the sincerity of the painter was such that everything is given equal importance from the lily by the Virgin's desk to the cobweb in the window arch or the costumes of the tiny figures in the garden.

W. H. James Weale, writing on this picture (then in the Kann Collection) in the *Burlington Magazine* for May, 1905, pointed out that the escutcheon in the glass in the upper part of the window, which also appears on the carpet on which the Virgin kneels, is that of the Burgundian family of Clugny, afterwards lords of Tournay. He had not been able to find out for which member of this family the work was painted, but believed that it might have been either for Ferry, the Chancellor of the Order of the Golden Fleece, Bishop of Tournay in 1474 and Cardinal in 1480, or for his brother William, who was transferred from the see of Teronanne to that of Poitiers in 1479.

Jacques Daret, hanging in the same gallery and noted in last month's *BULLETIN*. In both pictures, although each object is defined as in brightest daylight, the fact that the time is night is shown by the lighted taper in this case and by the burning candle which Saint Joseph carries in the Nativity.

A similar picture by Roger Van der Weyden, the shutter of a triptych formerly in St. Columba's Church at Cologne is now in the Munich Gallery. B. B.

DECORATIVE ARTS.—The Museum's collection of the smaller decorative arts of the Middle Ages has been enlarged by a few pieces illustrating the French and German Gothic periods and the early Italian Renaissance. A pair of candlesticks show the art of Limoges champlevé enameling in its later development in the fourteenth century when the design with its flowing Gothic lines had lost the sharp outline of the earlier period and the color scheme had been enriched by the use of more varied shades, as is shown in the two tones of blue combined in the present specimens. These candlesticks were apparently used for traveling purposes, as one was made to fit within the other.

Of the same period is a small ivory relief representing the Virgin crowned by an angel and holding the Child on her knee. The frame is still early Gothic in style with a trefoil arch. The rendering of the Virgin and Child is more realistic than in the usual pieces of this period. The somewhat heavy proportions of the figures make it probable that the piece was executed in Burgundy, where art had a more realistic and powerful character than in the Isle of France. The height of the Burgundian style is illustrated in a medal of Louis XII of France and his wife, Anne of Brittany, which suggests in the strength and clarity of the portraiture the influence of the Italian Renaissance.

In Italy the Renaissance had already begun, while in France the Gothic style was still flourishing. A bronze figure of Saint Mark from the second half of the fifteenth century, probably a fragment from a pedestal, illustrates how far Italian sculpture, especially the Florentine in the fifteenth century, had advanced in the realistic, portrait-like style which differed so largely from the conventionality of the Gothic. In this small piece of sculpture is reflected the powerful art of Donatello, whose work influenced, indeed, all the minor arts of his period.

The Gothic feeling was retained longer in the decoration of the Italian ceramics; the shapes, however, influenced from the Orient, were freed from the northern influence earlier than the designs. Three pieces of early majolica, made in Faenza and Florence at the end of the fifteenth century, show the wonderful sense of strong

Passion offered to the northern nations the opportunity to express their fondness for strong characterization and emotional variety, just as the Madonna theme met the temperamental requirements of the Italians.

The later periods of decorative art are represented by an equestrian statuette of



MAJOLICA POT
FAENZA, FIFTEENTH CENTURY



MAJOLICA ALBARELLI
FAENZA, FIFTEENTH CENTURY

and pure color that characterizes Italian majolica, reminding one of the primitive paintings of the period not only in their color, but also in their monumental design, which has never been surpassed in any ceramic art. The leaf designs are Gothic in character, but the albarello shape has been derived from Mesopotamian art.

A little chest with griffins in the design illustrates the fully developed High Renaissance, and belongs, like the door-knocker described on page 198, to the Venetian art of the second part of the sixteenth century. Contrasting with the breadth of style that we have seen in these examples of Italian decoration is a pendant of silver-gilt, a crucifix which may serve as a typical example of the minute work of the German Renaissance. The motive is characteristic of northern sculpture. The subject of the

Louis XIV in bronze by Girardon, and by several pieces of English furniture and pottery. The bronze statuette is of special interest, as it is a small replica of the life-size statue which was destroyed in the French Revolution, and of which only a terra-cotta model exists in the Louvre. That it is of the Louis XIV period is proved by the pedestal executed in the workshop of Boulle and decorated with plaquettes in ormolu after designs by Van der Meulen, the famous designer of tapestries at the court of Louis XIV. As the Museum owns so large a collection of ormolu, this piece is particularly interesting, showing as it does the application of ormolu in another form. Of the two examples of English furniture the more elaborate is a beautifully carved chair with a medallion-portrait in the center of the back and very fine scrollwork in

the Louis XIV style. The cupped legs with serpentine stretchers would indicate the date to be about 1690, but the elegantly shaped upper part suggests a rather later date, perhaps 1700. W. R. V.

REPRODUCTIONS OF ENGLISH METALLIC ART.—Among the reproductions of metalwork now on exhibition are several good examples of old English plate. These may be briefly catalogued as follows:

A mace, gilt, base and boss slightly chased; shaft mounted with a coronet composed of crosses and fleurs-de-lis inclosing the royal arms in relief. The arms were originally enameled. This is the reputed gift of Edward VI to the Borough of Maidstone, in the sixteenth century.

A mazer bowl of maple wood, with a deep rim of silver-gilt. This is a plain example of the ancient bowls, the only one in existence. It has been preserved intact for over four hundred and eighty years, and is now at All Souls' College, Oxford. It has an enameled piece in the center with the sacred monogram I. H. C.

The Foundress' Cup, at Pembroke College, Cambridge. This was originally like the last. The cup is not now a mazer, but a cup of silver-gilt on a foot. On the outside in Gothic letters is an inscription:

"Sayn-denes-yt-es-me-dre
for-her-lof-drenk-and-mak-gud-cher."

Around the stem is another inscription in Gothic:

"God-help-at-ned"

and the letters V. M., thought to stand for the foundress, Marie de Valence, mother of Aylmer de Valence, Earl of Pembroke. It may possibly go back to the last years of the fourteenth century.

The crocketed mount, gilt, of William of Wykeham's miter still preserved at New College, Oxford, among some relics of the fourteenth century.

A plain cup called the Anathema Cup, belonging to Pembroke College, the gift of Thomas Langton, Bishop of Winchester, in 1481. It is a perfectly plain cup, taking its name from the motto engraved underneath, "Qui alienavit anathema sit."

A salt cellar and cover, gift of Walter Hill, in 1493, the property of New College,

Oxford. It is very elaborate, hour-glass shape with spirally twisted gadroons, having a knop at the small part, or waist. The cover is surmounted by a finial, and is divided into panels, the interspaces being filled with glass, gilt in an imbricated pattern.

A standing cup and cover, gilt, chased with pineapple pattern, also at New College, Oxford. The cup in the original can be detached from the stem.

A salver of silver-gilt, engraved, with boss in the center with the arms of Matthew Parker, Archbishop of Canterbury, given in 1570. The ewer has not been sent. This is the property of Corpus Christi College, Cambridge.

A large steeple-covered cup made in 1607, also owned by Corpus Christi College.

A ewer and salver, gilt, oblong, with corners cut off, chased arabesques, masques, and strap-work, belonging to Saint John's College, Cambridge. The center is raised to receive the base of the ewer, with the arms of the donor faintly pounced and engraved, Edward Villiers, 1671.

A small two-handled cup and cover, chased all over in lozenge panels. Among these recent accessions, this is the only vessel made of gold. It was the gift of George Hall, Bishop of Chester, about 1660-1670, and is the property of Exeter College, Oxford.

Among the large articles is a christening font and cover, chased with foliage and cherubs' heads. On the cover is the figure of Saint Philip baptizing the eunuch, and the font is engraved with the cipher of Charles II. The original, gilt, is among the regalia at the Tower and dates from about 1660.

A tankard chased with acanthus, the cover with roses; engraved with the arms of Clare College, Cambridge, and those of Sir George Cooke, 1678.

A two-handled cup and cover given by Peter Rich in the Sadlers' Company in 1681; also a two-handled cup and cover, gilt, ornamented with cut card-work, given to all Souls' College, Oxford, in the seventeenth century, by G. Clarke.

A bargemaster's badge in silver, chased all over with the arms of the Haberdashers' Company, and dated 1689.

The Sawyer tankard, a tapering tankard, the gift of John Sawyer, late Master of the Company, in 1695. It belongs to the Saddlers' Company, London.

A square salt cellar, with foliage, seventeenth century, in private hands.

A candelabrum, 1714, at Haberdashers' Hall, London.

A tankard and cover, gilt, standing on four lions, with lions for the hinge to the handle; belonging to the Ironmongers' Company, London.

The "Tipping Cup" and cover, silver-gilt, given to Clare College, 1717.

A silver-gilt kettle and stand, with a lamp. The kettle is melon-shaped, standing on a triangular salver, dated 1732, and is the property of the King.

Three vases with covers in the Victoria and Albert Museum.

A tea-caddy and cover, the latter engraved with the arms of John Hobart, Bart., 1710, given to Clare College, Cambridge, 1763.

To the owners and custodians of old English plate our thanks are due for the right to copy.

J. H. B.

A VENETIAN DOOR-KNOCKER.—In the Italian Renaissance the door-knocker was considered an important piece of decoration, as it was this that first greeted the eye of the visitor upon his approach. Bronze-workers of the highest skill were consequently employed in their manufacture. From the simple form of a ring in the Gothic period the door-knocker developed in the fifteenth and sixteenth centuries in Venice and Florence into an intricate composition of lines and ornamental figures, always keeping, however, to the original circular form. The lines of ornament started from two points, the point of fixture and the point of contact; and, while these two points were usually covered with

masks and scrolls and flowing lines, they sometimes were ornamented with the coat-of-arms of the owner or with a figure from which the outward lines diverged. Animals such as the lion or snake, or human figures were often used for these principal ornaments. In the present specimen the central field is surrounded by two writhing snakes. It belongs to a group of works which have been attributed by Dr. Bode to the workshop of Jacopo Sansovino. It shows the monumental style of his art, his simplicity of form, and his wonderful skill in the combination of different types of ornament. A very similar piece is in the Kaiser Friedrich Museum, another in the collection of Count Pourtalés, and perhaps the finest in the collection of Mr. Otto Beit in London.

W. R. V.

LACES.—During the recent summer the laces have received an interesting accession by purchase, a charming scarf of point d'Alençon formerly in the collection of the late Sir William N. Abdy, Bt. sold at Christie's in London, last December. The design is of the Louis XV period showing the open-work riband with floral sprays branching from a central motif. The rococo border forms irregular medallions filled with a variety of stitches framed in delicate leafy scrolls. The scarf measures two yards in length and ten inches in width.

Two important loans should also be mentioned. Mrs. George Blumenthal has lent her collection, numbering one hundred and twenty-five pieces, consisting of many beautiful examples of Flemish work and a number of superb flounces of the best period of Venetian needlepoint; and Mr. Richard C. Greenleaf, Jr., has lent thirty-three specimens from his collection of laces, among which are some exquisite pieces of grounded Venetian and Binche lace of unrivaled beauty.

F. M.

NOTES

REARRANGEMENT OF VANDERBILT PICTURES.—The rehanging in Gallery 16 of the pictures of the Vanderbilt Loan Collection, all by European artists, and with one or two exceptions by artists of the last half of the nineteenth century, is now completed. The arrangement is the usual compromise between appearance and classification. A consistent effort has been made, however, to group works of a generally similar point of view and degree of accomplishment. In the westerly end of the Gallery are paintings by more or less unacademic French artists, so that they may be in the neighborhood of the similar pictures of the Wolfe Collection in Gallery 17. Here are the rarest and most beautiful pictures of the collection, a group that will bear comparison as regards quality with any other collection of the so-called Barbizon painters containing as it does those magnificent works by Millet, Rousseau, Diaz, Corot, Troyon, Dupré, and the others. In the central part of the gallery are the anecdotic French painters, the Meissoniers, Gérômes, Detailles, etc. The astonishing pictures by Bargue and Stevens are also here, as well as some English paintings by Millais, Tadema, Linnell, etc. At the eastern end are the Spanish and German paintings, where also is placed what would probably prove

to be (could a suffrage be taken) the most popular picture in New York,—Le Bourget by Alphonse de Neuville.

A few paintings in oil and the water colors (with the exception of the water colors by Turner, which will soon be exhibited on a screen in Gallery 24) are placed in the alcove, and several pictures for which no suitable place has been found in the rearrangement will be placed elsewhere, mostly in Gallery 19.

One of the gems of the collection, The Fountain of Indolence, by Turner, has for some time been hanging in Gallery 24, where it may be studied in relation to the other Turners, the property of the Museum. B. B.

The additions to the Library during the past month were forty-one volumes, divided as follows:

By purchase..... 39

By gift..... 2

Gifts were received from Miss Florence N. Levy and Professor D. Cady Eaton, the latter having added eighty-five volumes to his previous gift. These have not yet been catalogued.

Forty-two photographs were received from Miss Isabel F. Hapgood.

The attendance during the month was five hundred and ninety-five.

COMPLETE LIST OF ACCESSIONS

AUGUST 20 TO SEPTEMBER 20, 1911

CLASS	OBJECT	SOURCE
ANTIQUITIES—CLASSICAL.....	*Marble relief of a young girl...	Purchase.
ARMS AND ARMOR.....	*Two incomplete suits of armor, known as the Chesterfield Armor, English, sixteenth century	Purchase.
CERAMICS.....	†Two majolica albarelli and a majolica pot, Florence and Faenza, fifteenth century.....	Purchase.

* Not yet placed on exhibition.

† Recent Accessions Room (Floor I, Room 3)

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
FURNITURE AND WOODWORK..	†Four glazed figures, a group and a plaque, by Ralph Wood; three glazed figures and a teapot, Whieldon ware, English, middle of eighteenth century..	Purchase.
	†Chest, Venetian, sixteenth century.....	Purchase.
	†High back chair, period of William and Mary, about 1700; card-table, Chippendale, about 1760—English.....	Purchase.
GLASS.....	†Glass plaque in painted enamel, Murano, early sixteenth century.....	Purchase.
IVORIES.....	†Serving knife with carved ivory handle, Venetian, fourteenth century.....	Purchase.
	†Center panel of a carved ivory triptych representing Virgin and Child, French Gothic, fourteenth century.....	Purchase.
MEDALS, PLAQUES, etc.....	†Bronze medal of King Louis XII of France, South French, fifteenth century.....	Purchase.
METALWORK.....	†Bronze door-knocker, ascribed to Jacopo Sansovino, Venetian, sixteenth century.....	Purchase.
	†Three pieces of silver: toy porringer, basin, and a barrel cup, English, late eighteenth century; six pieces of silver: two basins, salver, creamer, and a pair of candlesticks, Irish, eighteenth century.....	Purchase.
PAINTINGS.....	The Story of Camilla, by Matteo di Giovanni (di Bartolo), Sienese School, called Matteo da Siena.....	Purchase.
	(Floor II, Room 31)	
	Mars and Venus trapped by Vulcan, by Giovanni Antonio Bazzi, called Il Sodoma.....	Purchase.
	(Floor II, Room 30)	
	Three Miracles of St. Zenobius, by Alessandro Filipepi, called Sandro Botticelli, Florentine School.....	Purchase.
(Floor II, Room 30)	Meditation on the Passion, by Vittore Carpaccio, Venetian School.....	Purchase.
SCULPTURE.....	†Gilt bronze statuette, Saint Mark, Florentine, fifteenth century.....	Purchase.
	†Bronze equestrian statuette, Louis XIV, by Girardon, with wood pedestal by Boulle decorated with plaquettes after van der Meulen, French, early eighteenth century.....	Purchase.
TEXTILES.....	†Piece of embroidery, Arabic-Egyptian, about tenth century.....	Purchase.
	†Two sets of embroidered Orphreys, English, fifteenth century.....	Purchase.

†Recent Accessions Room (Floor I, Room 3).

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
	†Piece of velvet brocade, Persian, sixteenth century.....	Purchase.
	†Scarf of Point d'Alençon lace, French, eighteenth century...	Purchase.

LIST OF LOANS

AUGUST 20 TO SEPTEMBER 20, 1911

CLASS	OBJECT	SOURCE
CERAMICS.....	*Two Rouen faience flower-pots and a large dish, French, seventeenth century.....	Lent by Mr. J. Pierpont Morgan.
FURNITURE AND WOODWORK..	*Five parts of carved wood panels, Coptic, fourth century; carved wood block representing Lion, Coptic, ninth century—Egyptian; carved wood panel, tenth century; carved wood panel, thirteenth century—Arab-Egyptian	Lent by Dr. F. R. Martin.
IVORIES.....	*Coptic horn, Egyptian, seventh century.....	Lent by Dr. F. R. Martin.
JEWELRY.....	*Pair of silver earrings, Byzantine, sixth or seventh century..	Lent by Mr. J. Pierpont Morgan.
METALWORK.....	*Six copper objects: ewer, fourth century; two trays and a basin, seventh century; two ewers, twelfth century, Persian; chased silver goblet, Turkish, fourteenth century.....	Lent by Dr. F. R. Martin.
	*Twenty-seven silver and silver-gilt objects, Turkish and Greek, fourteenth to eighteenth century.....	Lent by Dr. F. R. Martin.
	*Tall bronze vase, Chinese, Han dynasty.....	Lent by Mr. Leon Hirsch.
	*Forty-seven pieces of silver, American, eighteenth and nineteenth centuries.....	Lent by Hon. A. T. Clearwater.
PAINTINGS..... (Floor II, Room 34)	The Annunciation, by Roger van der Weyden, Flemish School....	Lent by Mr. J. Pierpont Morgan.
SCULPTURE.....	*Two Coptic stone reliefs and a head of an eagle, Egyptian, tenth and eleventh centuries...	Lent by Dr. F. R. Martin.
TEXTILES.....	*Woven Coptic portrait bust of a woman, Egyptian, fourth century.....	Lent by Dr. F. R. Martin.
	*Piece of a tapestry, Egyptian, twelfth century.....	Lent by Dr. F. R. Martin.

*Not yet placed on exhibition.

†Recent Accessions Room (Floor I, Room 3).

THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

FIFTH AVENUE AND 82D STREET

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All communications should be addressed to the Editor, Henry W. Kent, Asst. Secretary, at the Museum.

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HOURS OF OPENING.—The Museum is open daily from 10 A.M. to 6 P.M. (Sunday from 1 P.M. to 6 P.M.) and on Saturday until 10 P.M.

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THE COLLECTIONS OF THE MUSEUM

The Circular of Information gives an Index to the collections which will be found useful by those desiring to find a special class of objects. It can be secured at the entrances.

EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of the member of the staff detailed for this purpose on application to the Secretary. An appointment should preferably be made.

This service will be free to members and to teachers in the public schools, as well as to pupils under their guidance. To all others a charge of twenty-five cents per person will be made, with a minimum charge of one dollar an hour.

THE LIBRARY

The Library, entered from Gallery 14, First Floor, containing upward of 20,000 volumes, chiefly on Art and Archaeology, is open daily, except Sundays, and is accessible to students and others.

PUBLICATIONS

The publications of the Museum, now in print, number twenty-three. These are for sale at the entrances to the Museum, and at the head of the main staircase. For a list of them and their supply to Members, see special leaflet.

PHOTOGRAPHS ON SALE

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock, may be addressed to the Assistant Secretary. Photographs by Pach Bros., The Detroit Publishing Co., The Elson Company, and Braun, Clément & Co., of Paris, are also on sale. See special leaflet.

RESTAURANT

A restaurant is located in the basement on the North side of the main building. Meals are served *à la carte* 10 A.M. to 5 P.M. and *table d'hôte* from 12 M. to 4 P.M.